

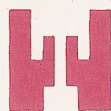
HEPWORTH



MUSEO DE ARTE MODERNO LA TERTULIA

A British Council Exhibition

Cali - Marzo 1977



"In sculpture there must be a complete realisation of the structure and quality of the stone or wood which is being carved. But I do not think that this alone supplies the life and vitality of sculpture. I believe that the understanding of the material and the meaning of the form being carved must be in perfect equilibrium. There are fundamental shapes which speak at all times and periods in the language of sculpture.

"The physical and sensuous joy in carving all these materials is a way of giving praise – and, as a woman, I can only say that it is an act of faith, and an urge which is as inevitable as being feminine.

"I try to make sculptures which will affirm and re-affirm the magic of the *will to life*, and the miracle of rebirth and continuity in the universe."

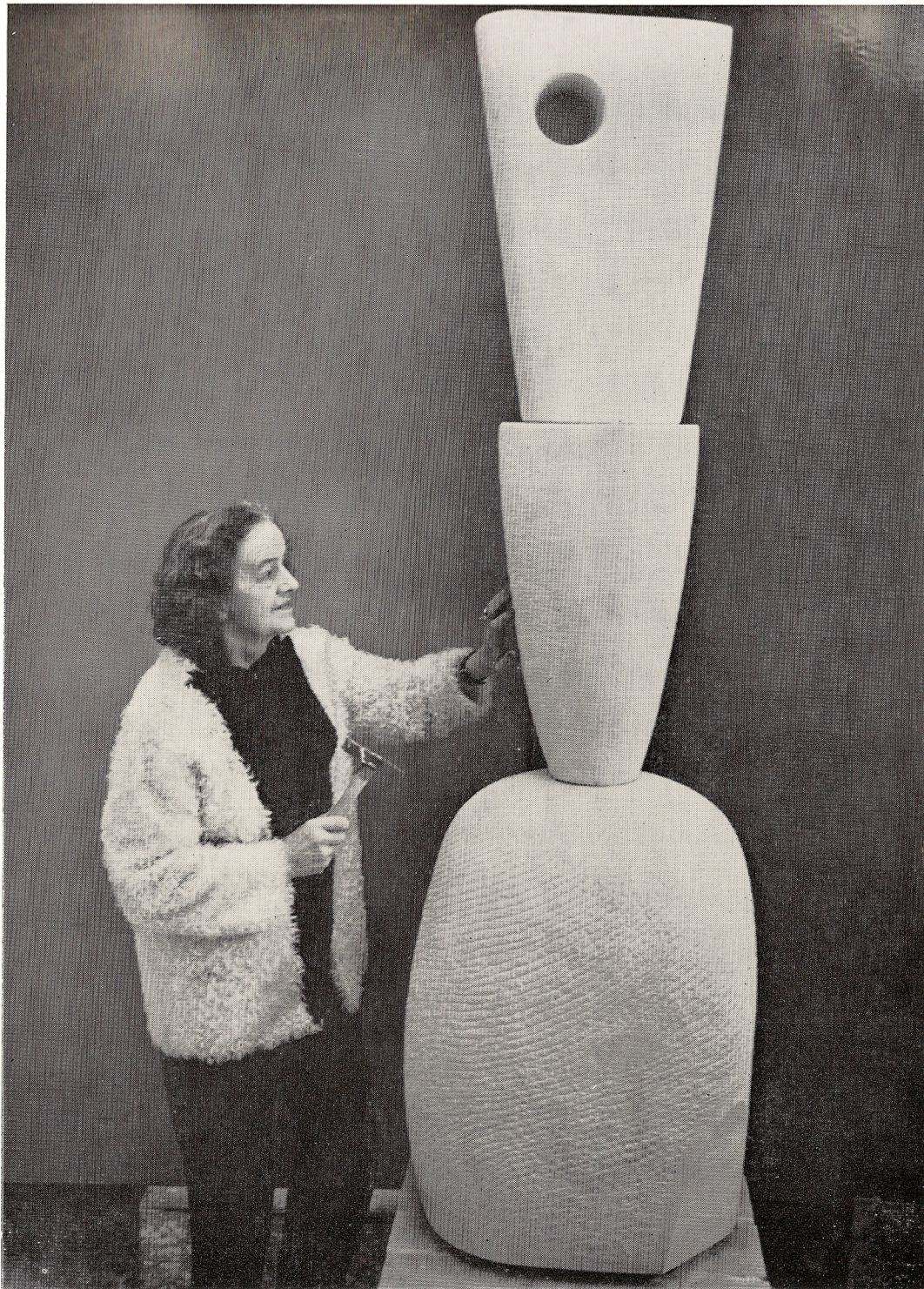
Barbara Hepworth

BARBARA HEPWORTH

1903–1975

Small sculptures, drawings
and
photographs of sculptures

BRITISH COUNCIL



Barbara Hepworth at work on *Three-piece vertical (Offering)* 1967

Cat No 1

INTRODUCTION

by

Douglas Hall, B.A., F.M.A., Keeper of the Scottish
National Gallery of Modern Art, Edinburgh

While this introduction was being written, friends and admirers of Dame Barbara Hepworth were shocked by the news of her tragic death in the fire at her studio in St Ives. The work of Dame Barbara was a long celebration of life. Although she was painfully sensitive to the evils of the time, there was nothing morbid, oppressed or oppressive about any part of her work. One of the best, most revealing photographs of an artist and his work represents Barbara Hepworth and one of her carvings, called *Three-piece vertical (Offering)* of 1967 (1). The slight figure of the sculptor, on whom the years, illness and concern had already set their mark, stands beside the soaring, gleaming, white marble sculpture. It consists of a rounded base textured with parallel lines lightly hewn into the stone, and springing from it an expanding form in two stages, in polished marble. The sculptor's hands rest lightly like a doctor's on the rounded shoulder of the base, and we think, if we know her work, of the magical drawings of surgeons' hands she made in 1948 (1a). We can sense the transmission of all the rich sensations of touch from the surface of the stone through the hands to the artist's creative centre. At the same time we can see the gesture, with no irreverence intended, as a "laying on of hands", a dedication perhaps but also a symbolic act of creation, of calling up the sculpture from the stone.

Look again at the title of the sculpture, which may at first seem mystifying. Why not *Three-piece vertical* – a simple identifying description? Or why not just *Offering*? That would tell us well enough what it is about – or would it? Not without a good look at the sculpture. The double title, with many others of Hepworth's titles, drive home repeatedly the essential lesson that form and idea (or symbol or content) cannot exist independently. Of course, not all Hepworth's titles give such a strong clue to the interpretation of the work, but most underline in some way this dual approach. Even the order in which the information is given, here, has meaning. One may think that if the sculptor set out to represent or symbolise the idea *Offering*, she might have done so in a plainer way. It is true that it might have been done differently – there is nothing uniquely "correct" about the way it was actually done. But notice that the descriptive part of the title comes first, just as for Hepworth the sculpture is always first and foremost an essay and trial of form. The sub-title, *Offering*, is an indication of the complex of ideas

that the artist gets from the form – and we do not have to know at what stage that complex began to build up in the artist's mind. In this case, the origin of the word is clear and simple enough – the soaring, opening forms, the flat top, suggest the raised arms of the priest, the "high place" of ritual and symbol. The appearance of the finely-finished, organic-looking forms burgeoning out of the heavier more lumpish stone below does not conflict with this idea. It suggests yet another dimension to the word by adding the idea of growth as a form of offering or praise. "We have no time for praise" the artist said to J. P. Hodin – yet in much of her work she set out to make good this deficiency.

At least one of Dame Barbara's sculptures makes the idea of growth as praise quite explicit: *Cantate Domino* (39) – "Sing to the Lord". In borrowing a word from the realm of sound, the artist is drawing on another whole stock of analogy. Terms from music appear from time to time in her titles, but far more important is that her whole work is imbued with the character of rhythm and counterpoint. There are two pieces each consisting of two curved bands which interlace but never touch, and to these she has given the name of dance movements – *Galliarde* and *Pavane*. The musical analogy in *Cantate Domino* is less specific. Like *Offering*, its theme is the power of growth, "the force that through the green fuse drives the flower". Even more than *Offering* it is organic. The open form made up of inner and outer bands suggests the unfolding of strong, fresh leaves. This double structure also contributes to its intense musicality, the bands setting up a beautiful and quite elaborate harmony as they run parallel, diverge and converge, while their slenderness creates a delicate resonance almost as though the sculpture might yield its own music. We see then that in this one piece, *Cantate Domino*, the following ideas are combined: organic upward growth – soaring, reaching to the sky – offering, hymn of praise – musical counterpoint, voices in harmony, resonance of slender metal elements. Such inter-connected layers of meaning are regularly to be found in Hepworth's sculpture, and these include some of her most fundamental concerns.

But there were two prior concerns perhaps even more fundamental. Her deep concern with the material of sculpture, from which it is carved, is very well known. With Henry Moore, in the nineteen-thirties, she stood for the doctrine of truth to material. Earlier even than this was her deep respect and love for landscape, the landscape that provides the material and which first schooled the sculptor in the appreciation of real volume and space. In her native West Riding and later in Cornwall, in her visits to Italy and Greece, Hepworth has always been drawn to landscape where the stony structure was strongly evident below the surface and above it. Her appreciation of landscape was not purely

aesthetic. She has always seen it as the background to people's lives, believing that they both shape it and are shaped by it. In her statement "the artist needs not only a landscape but also a society" she implies a dependence of one on the other.

Responsiveness to material was evident in Hepworth's earliest stone carvings. Instead of trying to coax the hard stone into imitating the downy plumage of *Doves* 1927, she concentrated her observation on the overall shape and characteristic sit of these birds, and in so doing allowed the beauty of the stone to be seen to perfection as well. It seems such an obvious, straightforward proceeding, but in the 1920s such simplification was scarcely acceptable and the very technique of carving was little practised in the art schools. There were a few early carvings in wood as well as stone, and by the 1940s these had become more numerous, and important. Hepworth responded with delight to the fine colour and figure of polished wood, especially when contrasted with areas of white or pale blue paint. But even more essential than the surface grain, to her conception of the work, was the innate structure of the material. Wood has an inbuilt curve and spiral impossible to ignore. One case where the sculptor has obviously yielded to the will of the wood is *Rhythmic Form* 1949 (27). Here we see, within the curve that follows the grain, a beautiful inner concavity which does not slavishly follow this curve but enriches it by a typical Hepworth counterpoint. The crisp angles and sharp cutting at the top of the piece can easily be accepted and retained by the hard African rosewood, and are just as expressive of what this material will do as the overall curve is. The two pieces *Wave* (22, 23) and *Pelagos* (25) (miraculous fruits of war conditions) show a more virtuoso use of wood, expressing its structural strength and ability to carry its weight many times over, and its adaptability to receive a complicated, hollowed-out form. Indeed these pieces with their helical shape seem to express a vital principle of growth and strength (the helix being the fundamental growth form in nature) implanted in the wood from its beginning.

Comparison of *Image* (29) with *Figure (Churinga)* (30) of about the same date throws more light on the use of material. Both are upright forms. The one, in stone, recalls several thousand years of standing stones and monuments. The other, in wood, recalls the trunks of trees. The stone piece is symmetrical, the wooden one follows the grain. Both are hollowed, but to preserve the structural strength of the material, the hollow is not carried right through the stone. Only three small perforations penetrate the mass to join one side to the other. The wooden piece, on the other hand, is hollowed right through, like a riven or blasted tree, thereby confirming the natural analogy with the origin of the material.

The zenith of sheer prodigal delight in material came in the mid-1950s, with the huge carving *Curved Form (Delphi)* (33) and a few others, made from some colossal trunks of rosewood the artist was fortunate enough to acquire. In these great sculptures which exploit the full dimensions of the wood, we seem to be admitted deep into the heart of a giant organism. Enough of the surface is left intact almost to overwhelm the viewer with huge shoulders and flanks of rich red rosewood. Carved on the surface only, these blocks would have been far too ponderous. Even hollowed as they are, they are the most massive things Barbara Hepworth ever made, and they perhaps produced a reaction against both mass and material. For they were immediately followed by a group of works of a very different kind that marked a new direction in her work.

The new direction is shown by two small sculptures in this exhibition – *Aegean* 1956 (2) and the *maquette* (small preliminary model) for *Winged Figure* 1957 (3). The latter work (the final version was nearly 587 cms) was made from sheet brass, like *Stringed Figure (Curlew)* (35) and *Forms in Movement (Galliarde)*. This was a completely new use of material for Hepworth, and it was to remain exceptional. The sculptor did not wish just to substitute metal for the stone and wood which she had so thoroughly understood in their different properties and possibilities. It was necessary for her at that stage in her life to become less dependent on working the material, and if the demand for her work was to be met she had to find a way of using bronze, the traditional medium by which modern sculpture has been preserved and disseminated in the form of casts. At the same time, and more importantly, she wanted to make her work more open, and more abstract, in the sense that the form should be seen independently of the material. All these aims were triumphantly realised in one of her finest works, *Curved Form (Trevalgan)* 1956 (34). When we look at this we do not see it primarily as wood, stone or metal. We see it purely as shape, one of the most beautiful she has created. Its lines are characteristic Hepworth, but the relation between the slim springing sides and the empty space within them is new. It would have been very difficult to have carved this form in wood, impossible in stone. In beaten sheet metal the effect would have been different. In fact the work is created by building up plaster round a metal frame. It is a process without much "dialogue" between the sculptor and the material, one that does not allow the sculptor the sense of following the natural bent of grain of wood or crystalline structure of stone. The sculptor has to *will* the form completely from the beginning. After the plaster is cast into bronze, however, a new creative process takes over, namely the colouring, texturing or patination of the surface of the metal. Although the work remains abstract, non-material in shape,

this finishing restored the artist's direct personal involvement and provided an even greater range of expression than she obtained from finishing wood or stone. Naturally, Barbara Hepworth continued to work in these materials. For example, *Three-piece vertical (Offering)*, the piece described at the beginning of this article, and a large group of pieces in polished slate, belong to the sixties. Her approach to natural materials became more free and abstract as a result of her work for bronze-casting. In her later carvings the artist has sometimes dominated her materials rather than worked through them, with the sure instinctive control of the master craftsman. She elicited more varied forms and textures from them than in earlier years.

The later work of Barbara Hepworth is, in fact, more wide-ranging and international in scope, less concerned with origins and more with results, but losing little if any of the humanity with which she used to take the measure of her carvings. Humanity is the key to the successive stages in Dame Barbara's work. The human body is always the basic unit of measure in sculpture, and its ultimate meaning, but Hepworth has applied that general truth with exceptional delicacy and understanding. Her first "abstract" sculptures were in fact not abstract at all but were a series of meditations on the body, on the relation of one part to another, and even more on the relation of two bodies to each other. In some of them the relation is obviously of mother and child, in others it is equally obviously of man and woman. These date from the time of her second marriage and the birth of her triplet children in 1934. But in the later, more truly abstract pieces with two forms, the same human relation is always implied, as for example in *Two Forms* 1937 (20) and *Two Figures* (26) of ten years later. There are several works of about 1947 where two personalities are imprinted on the same carving. Hepworth said (in 1951) that three types of form had had most meaning for her and she has defined them not in aesthetic terms but in their human significance – the two forms, as we have just seen; the upright form, man standing in the landscape; and the closed, oval or spherical pierced form, which for her is the symbol of either a gesture or an embrace. There are fine examples of all these three main types in the exhibition. When her work became more free of the demands of the material the importance of these types of physical experience did not immediately diminish, but they became a little less easy to recognise. *Sea Form (Porthmeor)* 1958 (37) for example. An analogy with marine life is suggested by the title and is not difficult to see. But Hepworth's work teaches us to expect more than a simple essay on the form of a shellfish, although the resemblance of the sculpture to an empty shell is neither irrelevant nor trivial. Can it be interpreted, like earlier pieces, as something more, as a direct analogy with humanity? It is helpful to consider the general near-

horizontal shape of the sculpture together with its title. *Sea Form* does suggest more than a shell. Sea stands for horizontality, for the horizon indeed, for the extension of the body lengthways in swimming or floating, and the slow sideways actions imposed on the body by the weight of water. So that once again the richness of meaning is preserved, even though the enfolding curve of the piece may have been the primary point of interest to the sculptor herself. Yet six years later Hepworth gave the title "*Sea Form*" to another sculpture, *Sea Form (Atlantic)* 1964 (46), with a totally different formal structure. Here, in this heavy rough-hewn piece perforated with many holes, it can only be the erosive force of sea on rock the sculptor had in mind. The motif is repeated in *Rock Form (Porthcurno)* (45) of the same year, and in other pieces.

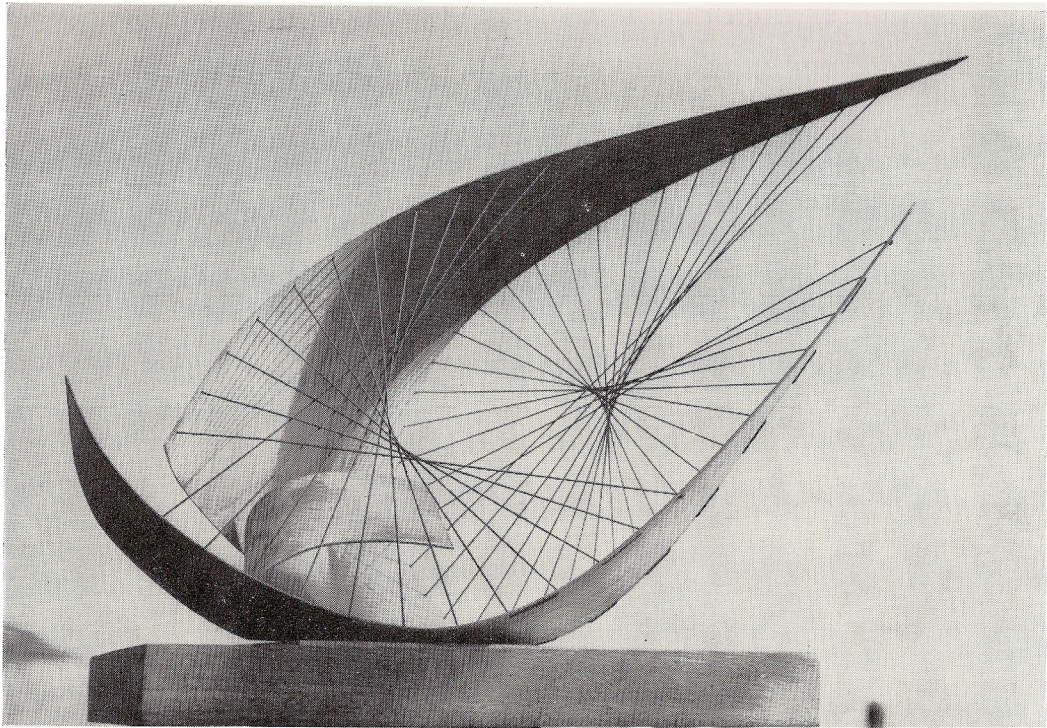
It has already been noted that Hepworth's later sculpture becomes more abstract, and in the 1960s, the older type of relationship to nature is not always to be found. Certain works in which Hepworth introduced a non-organic form, the square (*Squares with two circles*, 1963) (44) were almost a shock to those who had always seen her as rooted in nature. However, even to these shapes Hepworth imparted organic life by an intuitive sensitivity in putting them together, as well as by the finish they received. One of her most abstract works is indeed not square, nor scarcely geometrical at all, except for a great circle cut through its huge side. This is the memorial (43) to Barbara Hepworth's friend Dag Hammarskjöld, Secretary-General to the United Nations, erected outside the UN building in New York in 1964. In this piece, which derives from a quite small carving in polished walnut carved soon after Hammarskjöld's death, all the natural analogies that sustained and enriched Hepworth's sculpture over the years have somehow been distilled away. The sculptor has reached a perfect synthesis of them all without dependence on one, and has secured a perfect essence of all those qualities in life and nature which she most valued. In this sculpture raised to the memory of a sage and a friend we may now see her own memorial. Barbara Hepworth's writings show that all her life she strove for, and looked forward to, the achievement of just such a result in "the plastic embodiment of a free idea – a universal truth of spiritual power".

June 1975

DOUGLAS HALL

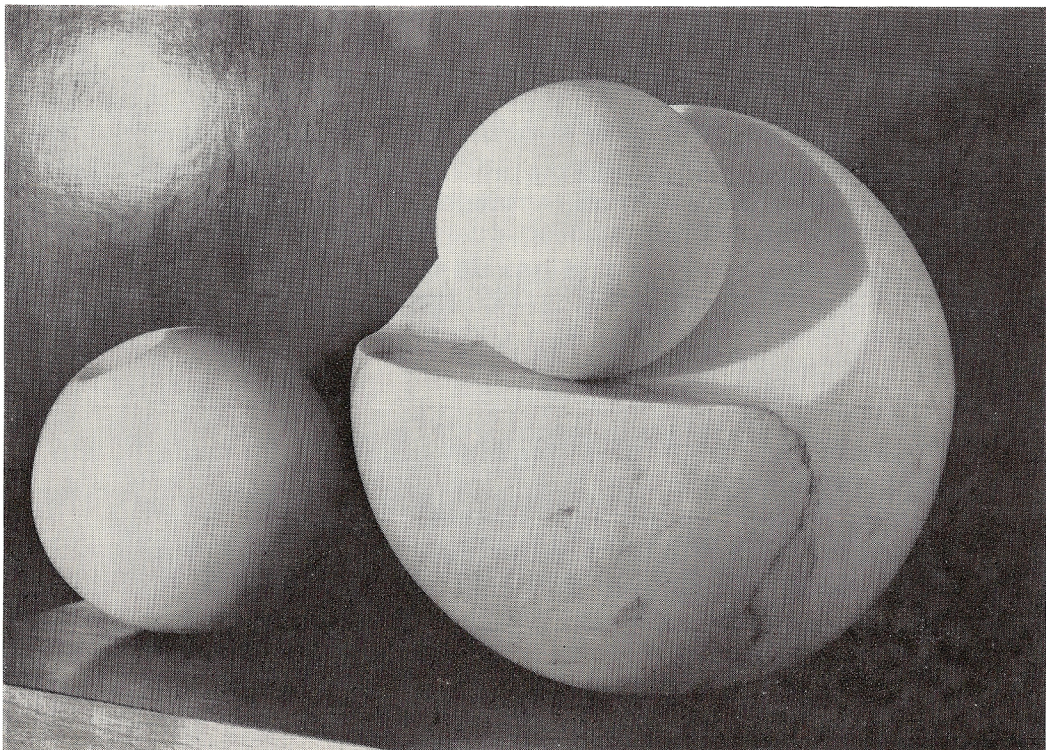


Hieroglyph 1953



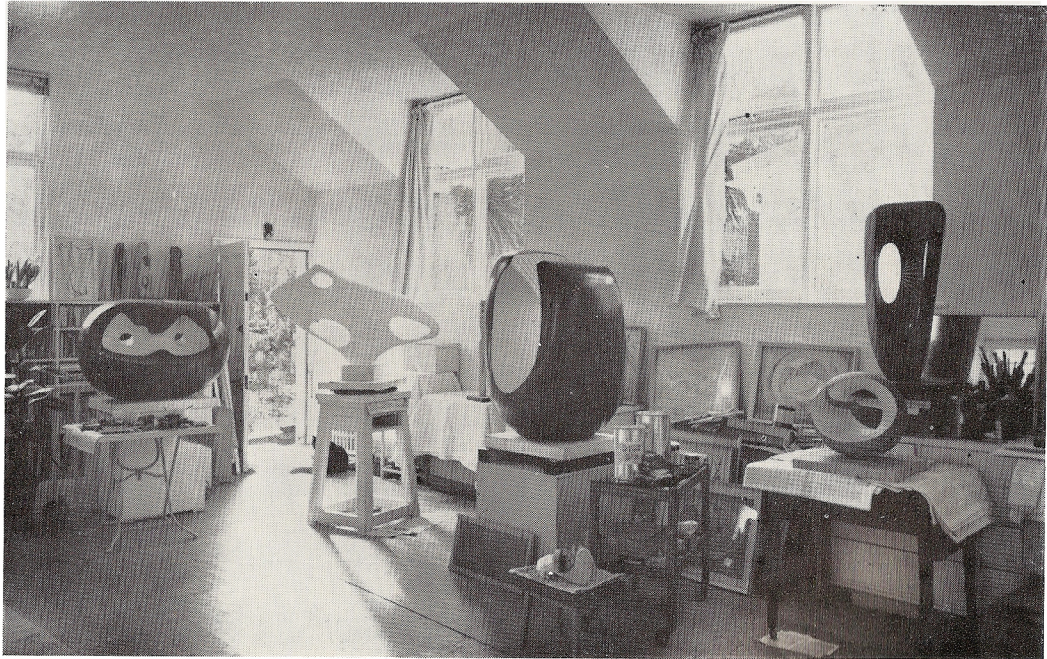
Stringed figure (Curlew) 1956

Cat No 35



Three spheres (family group) 1972

Cat No 55



Trewyn Studio, January 1959



Trewyn Studio, June 1960

CATALOGUE

This exhibition was planned with the advice and generous assistance of Dame Barbara Hepworth who only a few weeks before her death offered a sculpture (1b) from her own collection specially for this exhibition.

1. **Photograph of the artist beside the carving "Three-piece vertical (Offering)"** 1967 202 cms high Marble
- 1a. **Photograph of drawing Concentration of hands** 1948 42 x 62 cms Pencil and chalk

SCULPTURE

- 1b. **Three forms** 1970 61.5 cms high Bronze Estate of the late Barbara Hepworth
2. **Aegean** 1956 28 cms high Bronze
3. **Maquette for Winged figure** 1957 56 cms high Brass
4. **Variations on a theme** 1958 43 cms high Bronze
5. **Pierced round form** 1960 14.5 cms high Bronze

DRAWINGS

6. **Curved forms with red and yellow** 1946 27 x 37.5 cms Oil and pencil
7. **Turning forms and standing figures** 1947 28.5 x 46.5 cms Oil and pencil
8. **Coronation dance red and yellow on blue ground** 1953 43 x 13.5 cms Oil and pencil
9. **Winged figure** (for brass) 1957 25.5 x 37 cms Ink on paper
10. **Group - stone** 1957 25.5 x 37 cms Ink on paper
(Nos. 2-10 are from the British Council's Collection)

REPRODUCTION

11. **Drawing** 1967 29 x 25.5 cms Gouache and pencil

PHOTOGRAPHS OF DRAWINGS

12. **Gouache dedicated to T.B.** 1942 37 x 52.5 cms Gouache and pencil
13. **Crystal** 1942 39.5 x 26.5 cms Gouache and pencil
14. **Curved forms** 1974 49 x 26.5 cms Gouache and pencil
15. **Drawings for sculpture (Santorin)** 1955 38 x 49.5 cms Oil and pencil Collection: Wakefield City Art Gallery
16. **Patmos** 1956 33 x 53.5 cms Oil and pencil
17. **Stringed figure** 1956 41 x 30.5 cms Oil and pencil

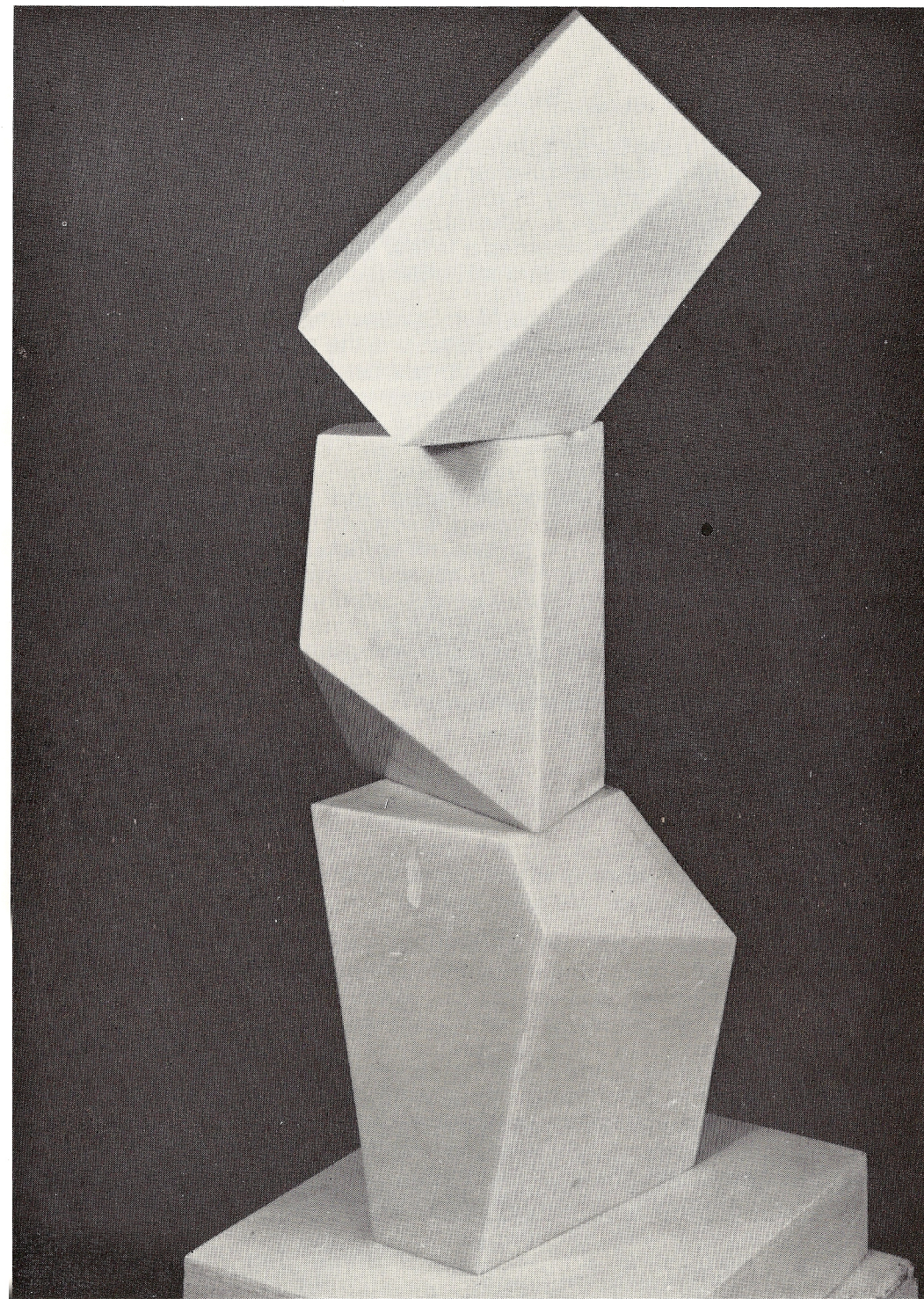
18. **Project for wood and strings (Trezion I)** 1959 39.5 x 52 cms Oil and pen on board
19. **Drawing for stone sculpture (Zennor)** 1959 59.5 x 33 cms Oil and pencil on board

ENLARGED PHOTOGRAPHS OF SCULPTURE

20. **Two forms** 1937 66 cms high White marble
21. **Oval sculpture** 1943 30.5 x 42 cms Beechwood
- 22, 23. **Wave** 1944 47 cms long Plane wood with colour and strings
24. **Elegy 2** 1946 51 cms high Grey elm
25. **Pelagos** 1946 41 x 46 cms Wood with colour and strings
26. **Two figures** 1947-48 122 cms high Elm
27. **Rhythmic form** 1949 105.5 cms high Rosewood Collection: British Council, London
28. **Group concourse** 1951 25.5 cms high White marble
29. **Image** 1951-2 148.5 cms high Hopton Wood stone
30. **Figure (Churinga)** 1952 124.5 cms high Spanish mahogany Collection: The Walker Art Center Minneapolis, USA
31. **Hieroglyph** 1953 101.5 cms high Ancaster stone
32. **Two figures (Menhirs)** 1955 137 cms high Teak
33. **Curved form (Delphi)** 1955 106.5 cms high Scented guarea
34. **Curved form (Trevalgan)** 1956 91.5 cms high Bronze
35. **Stringed figure (Curlew)** 1956 56 cms long Brass
36. **Pierced form with strongs (Toledo)** 1957 90.5 cms high Mahogany
37. **Seaform (Porthmeor)** 1958 117 cms long Bronze
38. **Torso II (Torcello)** 1958 86.5 cms high Bronze
39. **Cantate Domino** 1958 203.5 cms high Bronze
40. **Meridian** 1960 457.5 cms high, 61 cms wide at base, widening to 305 cms Black bronze State House, Holborn, London
41. **Two forms in Echelon** 1961 117 cms high Bronze
42. **Single form (memorial)** 1961-2 312 cms high, 198 cms wide and 25.5 cms deep Collection: Greater London Council, Battersea Park

43. **Single form** 1963 640.5 cms high Dedicated to the memory of Dag Hammarskjöld and commissioned by the United Nations Photographed at the unveiling ceremony
44. **Squares with two circles** 1963 314.5 cms high Bronze Churchill College, Cambridge
45. **Rock form (Porthcurno)** 1964 244 cms high Bronze
46. **Sea form (Atlantic)** 1964 198 cms long Bronze
47. **Three obliques (Walk-in)** 1968 at Syon Park, London 289.5 cms high x 457.5 cms wide Bronze
48. **Garden at Trewyn Studio, St Ives** 1969
49. **Ancestor II** 1970 274.5 cms high Bronze
50. **The Bride** 1970 240 cms high Bronze
51. **The Bridegroom** 1970 229 cms high Bronze
52. **Young Girl** 1970 171.5 cms high Bronze
53. **Youth** 1970 193 cms high Bronze
54. **Ultimate Form** 1970 300.5 cms high Bronze
Nos. 49–54 are 6 sculptures from a group of 9 which came to be called by the artist **The Family of Man**
55. **Three spheres (family group)** 1972 43.2 cms high Marble
56. **Assembly of Sea forms** 1972 White marble The group is mounted on a revolving stainless steel plinth 23 cms high and 183 cms in diameter
 - (a) Sea King 85 x 35.5 cms
 - (b) Sea form 67.5 x 37 cms
 - (c) and Young 42.5 x 20.5 cms
 - (d) Embryo 41 x 35.5 cms
 - (e) Sea mother 76 x 48 cms
 - (f) Rolled Sea form 59.5 x 46 cms
 - (g) Shell 38 x 36.5 cms
 - (h) Sea Bird 29 x 43 cms
57. **One, two, three (vertical)** 1974 White marble 120 cms high

Note: Photographs of sculpture were taken by the following photographers: David Farrell No. 39, Morgan-Wells No. 41, Studio St Ives Nos. 19, 20, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 40, 45, 55, 56 and 57, John Webb Nos. 43, 46 and 47, Peter Kinnear Nos. 49–54.



One, two, three (vertical) 1974

BIOGRAPHY

Barbara Hepworth was born on January 10, 1903 in Wakefield, Yorkshire. One of the youngest students to enter the Leeds School of Art, she gained a scholarship in 1920 to study at the Royal College of Art in London for three years. From July 1924 to November 1926 she travelled and worked in Italy. While in Rome she married a fellow student John Skeaping and here they both learned the traditional Italian technique of marble carving.

In 1928 they took one of the Mall Studios at Parkhill Road, Hampstead, where the art critic Herbert Read and the sculptor Henry Moore also lived. This was also the year she held her first public exhibition in London. In 1939 her son Paul Skeaping was born. (In 1953 he was killed in an air crash while serving with the Royal Air Force in Malaya.) In 1931 she married her second husband Ben Nicholson. With him she made frequent visits to France in the next few years meeting Picasso, Braque, Brancusi, Gabo, Miro, Mondrian and Alexander Calder. In October 1934 she gave birth to triplets, a son and two daughters, Simon, Rachel and Sarah. During the thirties her work was to become increasingly abstract. She made the first of her sculptures with string threaded through the form with the hollowed-out interiors painted in white or pale blue. At the outbreak of war in 1939 Barbara Hepworth moved her family to St Ives in Cornwall. For some years she ran a nursery school and only in the evenings could find time to draw and make plaster models. Her first retrospective exhibition was held in Leeds in Yorkshire in 1943.

In 1947 she made a series of drawings in the operating theatre of a hospital in London. In 1951 her marriage to Ben Nicholson was dissolved. In the same year she moved into Trewyn Studio, with an enclosed garden overlooking St Ives and the Atlantic Ocean. In 1954 she made one of her rare visits abroad to see the classical sites in Greece and the Aegean and Cycladic Islands.

Barbara Hepworth first became known internationally when she was shown at the 25th International Biennale at Venice in 1950. In the years that followed her work was to be seen regularly in exhibitions not only in England but in Europe, Canada and the United States. At the 5th Sao Paulo Bienal in 1959 she gained the "Grand Prix" and in 1963 she won another major prize at the 7th International Exhibition in Tokyo. Major retrospective exhibitions of her sculptures and drawings toured the USA and Canada in 1955, Latin America in 1959/60, Scandinavia in 1964, Holland, Germany, Switzerland and Italy 1965/6, and Japan in 1970. In April 1968 she was invited by the Tate Gallery to hold her largest exhibition when 182 sculptures and 38 drawings were shown.

While continuing to carve, from 1958 onwards she was to have an increasing number of her works cast in bronze. Her most important sculpture in this medium being the *Single Form* commissioned for the forecourt of The United Nations Building in New York and dedicated as a memorial in 1964 to the former Secretary-General Dag Hammarskjöld who had been a personal friend.

Created a Dame of the British Empire in 1965, Barbara Hepworth had been granted honorary degrees by many Universities. In 1973 she was awarded Honorary Membership of the American Academy of Arts and Letters. Her works are in numerous public galleries in Europe, Australia, Canada, Japan, Venezuela, and the United States. She also designed costumes and sets for opera and the theatre.

She continued to work until her tragic death at St Ives on 21 May 1975.

COMMISSIONS AND WORKS ON PUBLIC SITES

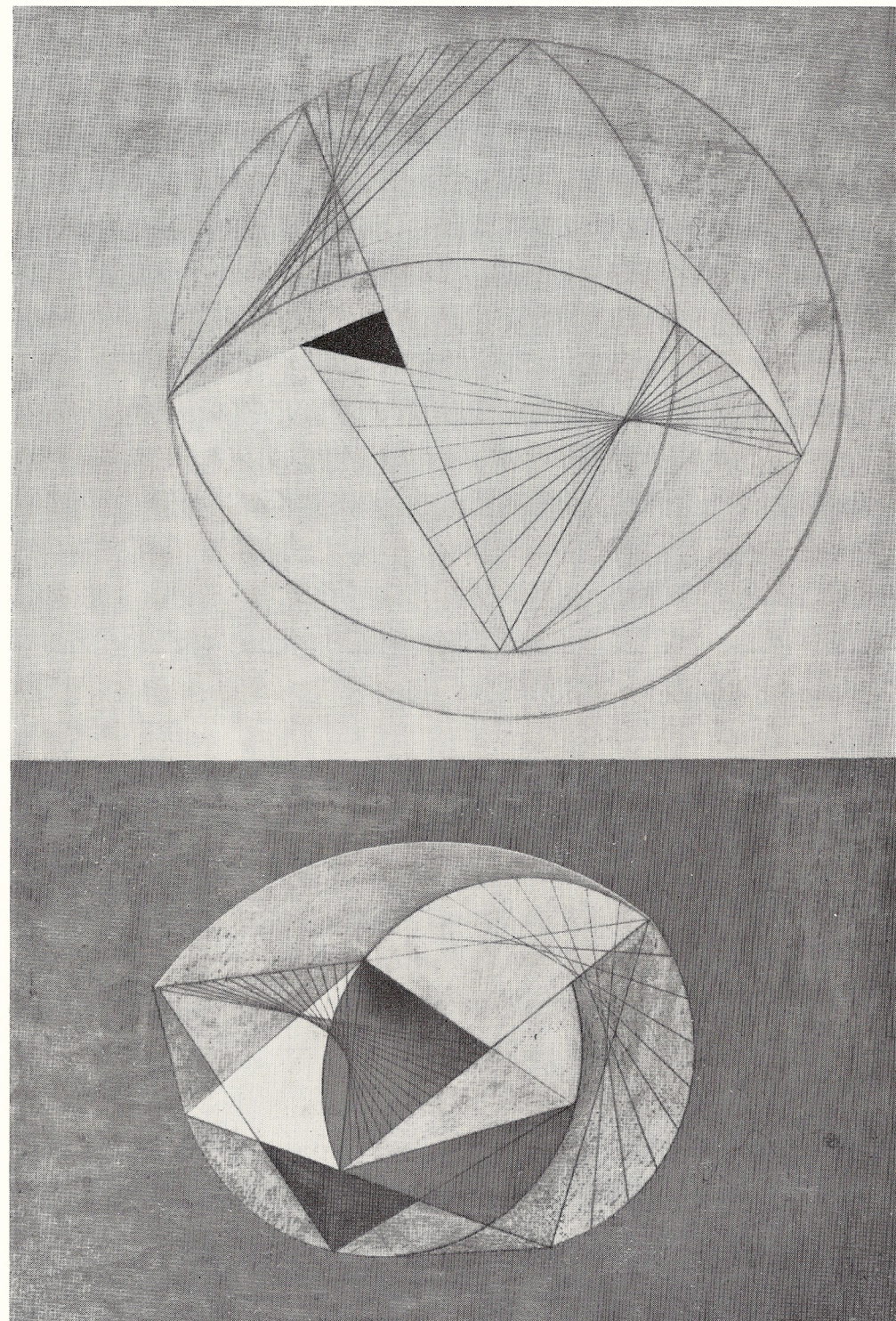
- 1951 "Contrapuntal forms" blue limestone, height 305 cms. Commissioned for the Arts Council of Great Britain, now placed in Harlow New Town, Essex.
"Vertical forms" Hopton Wood stone, height 165 cms, a stone relief for Hatfield Technical College, Hatfield.
- 1954 "Monolith (Empyrean)" blue corrib limestone, height 267 cms, originally placed on the South Bank, outside the Royal Festival Hall, London, now placed at Kenwood, London.
- 1958/9 "Meridian" bronze, height 457.5 cms, for State House, London. Unveiled March, 1960.
- 1962 "Winged figure" aluminium, height 587 cms for the John Lewis Partnership Limited, London. Sited April, 1963.
- 1963 "Single form" bronze, height 640.5 cms for The United Nations, New York. Memorial to Dag Hammarskjöld; gifted by the Jacob and Hilda Blaustein Foundation. Unveiled by the Secretary-General, U Thant, June 11, 1964.
- 1972 "Figure" bronze, height 183 cms for the Kennedy Center for the Performing Arts, Washington, D.C. Gift of Great Britain.

FILMS

- 1953 Colour film produced by Dudley Shaw Ashton "Figure in Landscape – the sculpture of Barbara Hepworth". Music by Priaulx Rainier. British Film Institute, London.
- 1961 BBC Television Film produced by John Read "Barbara Hepworth" commentary by Barbara Hepworth and Bernard Miles. Music written by Frederick Phillips. Produced at the Artist's studio in Cornwall. Awarded the Lion of Saint Mark Plaque at 5th International Festival of Films on Art at Venice, June, 1962.
- 1964 COI Television film "This week in Britain – Barbara Hepworth". News features film for distribution overseas, June, 1964.
- 1968 Colour television film on Barbara Hepworth covering her work up to 1968 with commentary by the artist. Music by Benjamin Britten. Produced in conjunction with Columbia Broadcasting System by Westward Television.
- 1973 Second colour film produced by the Central Office of Information, London.

MONOGRAPHS

- 1946 William Gibson: Barbara Hepworth, Ariel Books on Art. Faber & Faber, London.
- 1952 Herbert Read: Barbara Hepworth, Carvings and Drawings. Introduction by Herbert Read, and notes by the artist. Lund Humphries Ltd, London.
- 1958 A. M. Hammacher: Barbara Hepworth in Modern Sculpture Series. A. Zwemmer, London, 1958. Also published in the Netherlands and Germany.
- 1961 J. P. Hodin: Barbara Hepworth, Life and Work. English, French and German Editions. Lund Humphries Ltd, London.
- 1963 Michael Shepherd: Barbara Hepworth in Art in Progress Series. Methuen Ltd, London.
- 1966 Alan Bowness: Barbara Hepworth – Drawings from a Sculptor's Landscape. Cory Adams & Mackay Ltd, London.
- 1968 A. M. Hammacher: Barbara Hepworth. World of Art series. Thames & Hudson Ltd, London.
- 1968 Ronald Alley: Barbara Hepworth Sculpture and Drawings. Introduction and catalogue notes to Tate Gallery Exhibition. Published by Tate Gallery Publications Department, London.
- 1970 Barbara Hepworth: A Pictorial Autobiography – Adams and Dart, Bath, Somerset.
- 1971 Alan Bowness: The Complete Sculpture of Barbara Hepworth – 1960–1969. Lund Humphries, London (contains full bibliography).



Two forms 1941

(Not in exhibition)



Figure (Archaean) 1959

(Not in exhibition)

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